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THE ACTOR'S HOME.

WRITTEN FOR THE NEW YORK CLIPPER.
BY MONROE H. ROSENFELD.

Out of the tinsel and the glare
There is a sweet home nest!
The actor's heart flies fondly there
From trouble and unrest.
Aside he puts the phantasm,
The unreal of the hour,
For here are those he longs to see,
And Love's bright spell of power!

A darling wife, whose charming smile
Is like the sun's own beam,
As she awaits him all the while
With loving eyes aglow!
The mimic scene to him how small,
How meagre to his soul!
His wife to him is all in all
While seasons 'round him roll.

The little ones that climb his knee
Are gems beyond all worth;
In life's short play he looks to see
Each live to bless the earth!
To do their kindly deeds, and grow
To benefit the world;
With thoughts like these his heart doth glow,
His smiles are joy imparted!

This is the play wherein he strives
To win the heart's applause—
Protector of his dear ones' lives,
Obeying Home's sweet laws.
God bless the actor's happy home,
And crown it evermore
With simple joys that never roam
Till life's short play is o'er!

THE STORY OF BABETTE.

WRITTEN FOR THE NEW YORK CLIPPER.
BY T. C. HARBAUGH.

I knew before we reached Le Mans that misfortune would overtake us there.

That inward dread which no one can explain or define had taken possession of my heart, and when we entered the old French City, which dates back to Charlemagne, I had that fear strengthened.

I fell ill of a fever the day after reaching the place and was unable to take my part in the little play which we had put on the boards in hopes of electrifying the provinces. They carried me to the Hotel Recluse, a quiet place near the banks of the river and there I was left.

It seemed to me that I was alone in the world, for no one, not even the manager, a Monsieur Milas, came near to see how I was progressing, and one day the proprietor of the hotel slid into my room and took a seat near the door.

He was a nervous, avaricious little Frenchman, with a pair of keen eyes set in a queer looking head, and he had a way of rubbing his hands as if fondling a lot of imaginary five franc pieces.

I felt that something was up even before this bird of evil opened his mouth, and when he drew from his bosom a carefully itemized bill my heart sank within me.

"Monsieur is back ten days," said he with a smirk. "We cannot afford to keep a hospital when our rooms are wanted by prompt paying people."

I looked from his face to the bill and tried in the gathering dusk to see how much it amounted to.

"Why, where is the company?" I asked.

"Oh, it went away a week ago."

"What! abandoned me?" I cried. "Did M. Milas really do that?"

"He could not take a sick man with him, he said," was the reply.

"But he left my back pay with you for expenses, didn't he?"

"He left twenty-five francs, and you know that you have had a great deal of attention."

"Such as—"

I did not finish the indignant sentence that bubbled to my lips, but my eyes must have given the hotel keeper an inkling of what I considered withheld.

"What is the bill?" said I, stretching out my hand, but the fellow held back.

He did not care to trust it to me, but when I did get a look at it I was taken aback.

"It was much smaller than I anticipated and a smile stole over my wan, white face.

"A part of this has been paid by a child," said the landlord. "She has been here with the money, but you see a child has no fortune, and now that you are nearly well—well enough to rejoin your company, you might vacate."

"A child?" I echoed, forgetting the rest of the man's words. "We had no child in the company."

"I beg pardon, monsieur," broke in the landlord. "I think she is a waif, for she let out a little of her history, but as she seemed to pity you and had a little money—"

"You took it, eh?"

The miser landlord smiled again. Take it? Why, that soulless man would have taken the last sou from a blind beggar.

I promised to see that his bill was speedily paid, though the company had left me without a franc, and at the same time I agreed to get out of the hotel as soon as possible.

When I pressed him concerning the name of my unknown benefactor he stammered and said that he could not tell me anything, for the child was so timid and had remained so short a time when she came that he knew but little of her.

Still ill and unable to travel, I found that I would have to recuperate some in Le Mans, and then I wanted to see the sights of the city, the library, and the tomb of the queen of Richard Cœur de Lion, who is buried there.

But most of all the child excited me. Why did she not hunt me up, now that I was getting well? Why did she not come back to the hotel to see how I was coming on?

One evening in the park I found a little girl of twelve watching me with wondering eyes.

She was a beautiful child, with a spirituelle figure, large eyes, wavy hair, and an expression which suggested something not exactly earthly.

There were numbers of people in the park, but I

could not see that the child belonged to any one, so I watched her as she stole in and out among the flower pots, watching me all the time out of her rich hazel eyes.

"Surely," thought I, "this is the one."

Believing this at last, I rose and hurrying forward, captured her and took her, resisting and blushing, to a bench, where we sat down.

"Oh," cried she, "you are out again, Monsieur, and I am so happy."

"Then you are the little one who came to inquire of me at the hotel?"

"I am Babette."

It was a pretty name, and I repeated it twice before I replied.

life, as it were. Unconsciously we drew near to one another, and when I had trained her as well as I could in Le Mans, we staying there because it was cheaper and more secluded than Paris, we set out for a larger place.

What talent the little thing had! Though she told me much of her mother, whom she idolized, I had never heard of her, and at last came to the conclusion that she was some one who had sung in the second class halls, until disease severed her heart-strings, and she left the world with Babette to drift out on the sea of mystery and to me.

We went back to Paris at last.

By this time Babette was fourteen, and yet I hesitated to bring her out, for I dreaded to let the world

to have been heightened by a good night's sleep, and I laughed away my fears.

It was just as I had anticipated. The coming out of Babette was immense.

There are those living in Paris who still remember how she astonished and electrified the hundreds who packed the great opera house expectantly, and who were not disappointed.

I did not tremble at any time during the performance. I knew what Babette was and what she could do.

Night after night she packed the house. Night after night she made Paris lose its head, and I was besieged to tell where I had discovered the prodigy; but Babette and I kept our own secrets and she

But she pushed the book toward me and I saw the footings she had made.

"I am worth tonight ten thousand francs," she said.

"What?" I cried. "You mean one hundred thousand, Babette?"

"No, you are the Mida. You have ninety thousand to your credit."

"I?"

She leaned toward me and again that soft hand dropped like a falling rose leaf upon my arm.

"Tomorrow night I bid them all farewell. Ninety thousand francs makes you rich."

"Babette—"

She came closer.

"Last night I saw in the left hand box the man who had abandoned mamma. Last night—you must have seen, too—large face, red and wine flushed. In the left hand box, Claude. I cannot sing for that man. I will not enthrall him by the voice whose pleadings he rejected. I have canceled my engagement."

How firm she was. How her face lost color for a moment, and how quickly then did I see the ravages of the disease which until then fate or Providence had concealed from me.

"The man shall not come to the boxes!" I cried.

"He has come and he has a right to come again. He has money and they will be compelled to take it. That man cannot purchase the voice of Babette."

The next day and the next I reasoned with her, but all to no purpose. After that I let her have her way and read in secret the regret which the papers mentioned about her withdrawal.

"She wants more money," said one. "This wonderful creature can be retained if the right man buys her."

The offer came—a proposition which turned my head. The man who sent it must have found Aladdin's lamp.

Babette was lying on the sofa when the letter came.

One glance at the letter and it was on the floor in fragments.

The man she abhorred had offered her a fabulous sum to continue to delight Paris; that man, of all the creatures of the earth!

"You will answer it?" I said.

"Yes, with silence."

Again and again the offer came. Each time it was increased till I wondered if I was dreaming.

She put out her hand for the last letter, and after glancing at the superscription cast it upon the floor alongside her bed.

"I am answering him, don't you see, Claude," she said, feebly. "The flowers and the stars will answer that man tomorrow."

All that night I watched at the bedside of my fading flower. A child still in years, but an angel full grown in beauty and grace.

I heard the wind as it stirred the branches in the park just beyond our door. I listened to the half muffled footfalls that passed and repassed the house; but I watched a form on the bed and saw that daylight would come to touch the marble face which the seraphs had lined with such loveliness.

When the birds began to twitter, and the soft but harmless arrows of another day stole across the velvet awning, a little hand, almost transparent and looking for all the world like the one which touched me for the first time that night in Le Mans, fell lightly upon my wrist.

"He has thousands for me, Claude; he had nothing for mamma," said a voice which scarcely stirred the air about the speaker, and when I bent over the snowy pillow to see why the smile had vanished so suddenly, I knew that mother and child were reunited.

Babette—my Babette—was dead.

DOROTHY DAFFRON

was born on July 4, 1867, in Dublin, Ireland, at 12 Angier Street, in the same house and room in which Thomas Moore, the Irish poet, was born. When she was three years old her parents moved to this country, and settled in Richmond, Va., which has since been her home. She was educated at the Visitation Convent, Monte Maria, Richmond. From her earliest recollection she had a desire to adopt the stage as a profession, but was held in check by parental control. She had a natural aptitude for dancing, and at a very early age displayed rare ability in that direction. She made her professional debut in Bartley Campbell's "Cléo," at the Grand Opera House, Providence, R. I., Oct. 12, 1885, appearing in special dances. In the season of 1886-87 she was seen in J. M. Hill's production of "Papita," with which she remained until it closed, when she joined C. R. Gardner's force, and remained with him until the close of the season of 1887-88. With Gardner she played a number of parts in his different productions, and showed as much ability as an actress as she had previously shown as a dancer, having been particularly successful in light comedy parts. At the close of the season of 1887-88 she retired from the stage and married Daniel Holliday Jr., a prominent wholesale drygoods merchant of Baltimore Md. After three years of married life they separated, owing to religious differences, and she returned to the stage, accepting an engagement to play leads in W. H. Chisholm's production of the farce comedy, "Our Irish Neighbors." The following season, on Sept. 30, at Ypsilanti, Mich., she was married to W. H. Chisholm. The present season she was to have been starred in "The Man About Town," under the management of her husband, but owing to the bad outlook the tour was canceled. She then took up her dancing again, and after a thorough course of training under a well known instructor in this city she appeared in "1492," at the Garden Theatre. She is at present appearing at the Lexington Avenue Opera House, this city. In appearance Miss Daffron is a shapely and handsome blonde, with blue eyes and has a stately carriage. Her long residence in the South, beginning at so early an age, has given her much of the manners of that section, together with the pleasing accent and charming personal appearance common to Southern women. Although she has but infrequently been seen in this city, her brief engagement during the past season at the Garden Theatre resulted in much favorable comment, her dancing and her costumes alike eliciting high commendation.



Dorothy Daffron.

"I heard that you were sick at the hotel, and when I saw the company go off without taking you along I feared that they had also left you without money."

"You feared rightly, Babette, and you robbed yourself to pay my bills."

"But you don't know what they did for poor mamma when she was left sick in Paris. She belonged to a traveling company and they abandoned her, or at least it was said they did; but a poor actor who could hardly keep himself took care of her, and when she died he saw that she had flowers and that they didn't take her to the poor corner of the great cemetery."

The rich eyes fairly glowed with beauty while the little one talked, and I felt myself drawn irresistibly to her under the cooling trees.

"You didn't have much money, Babette?" said I.

"Not much, and you see, monsieur, that I have but little now."

She took an old fashioned little purse, frayed and hardly able to hold coin, from her pocket and placed it in my hands. I opened it and saw nestled therein two sou pieces, one of which was punched.

"Is that all you have, Babette?" I asked.

"I am rich with that, seeing that you are able to walk out once more," she replied.

From that interview dated our acquaintance, and I found that the child lived with an old woman who made laces, and who wanted to teach her the same industry.

But I said in my heart that Babette should not make laces, for she was vicious, pretty, good, and could act like a little actress when we were alone with each other.

It is strange sometimes how tendrils entwine round the bare trunk of an old tree, covering its rough bark with flowers of exquisite beauty, until the old snag looks like some young and vigorous tree.

It was thus with Babette. She became my daily

see what I had in keeping—the most wonderful little star of the day.

We took the humblest sort of lodgings in the Rue Savoy. I furnished them neatly, but Babette beautified them in many simple ways, and so we lived there till two more years had passed and the time came when I had promised myself that I would electrify the city with the talent of my protegee.

She had grown wonderfully in various ways. The wavy hair had assumed new beauty, the eyes had gained greater depths and were seas of subdued passion, and her voice had rounded out into tones of richness which I knew would throw all Paris into a furor.

And this creature was my protegee. Often we strolled down the boulevards and stopped for a moment on the benches in the great parks which are the flower gardens of Paris, but I chose for our stroll an hour between dusk and night, so as not to let evil eyes fall upon Babette.

One night I stole into Babette's room to hear her sing, and found her at the window looking down half dreamily upon the streets of Paris.

She did not hear me enter, and not wishing to break in upon her meditations I was about to withdraw, when I heard her say:

"It is just the way mamma went. I can feel it now, but not for the world would I tell him, for I shall make him very rich before I go."

No one can imagine the pang which shot like an arrow through me at these words.

It was the first time Babette had spoken of her mother for months, and now she was telling me unconsciously that the same dread malady which had taken one was taking the other.

I stole from the room and went down stairs. The next day I met her and tried to see if I could detect any change in her looks, but I could not. Her cheeks bloomed with the old beauty, which seemed

would say:

"What, the child of Mlle. Nivars? they will say if they find out," she exclaimed. "Those people who would not give mamma a bite when she wandered sick about Paris? No! no! don't tell them who I am till I have made you rich."

We had to change our quarters, but Babette was loth to give up the old place in the Rue Savoy.

"Mamma never had anything better," she would remark. "I don't see what right I have to live any better than she did."

But I overcame her objections and we went into the Rue Madeleine, where Babette, now the wonder of the operas of Paris, dressed as became her station.

Flattered by the titled, cajoled by the wealthy, she would smile and turn away from the elegant presents which were showered upon her, and let her white hand fall like a snow flake upon my arm, and say that they never sent her mother a crust.

She came to where I was waiting for her one night, after a successful performance, and entered the cab without a word.

I had never hinted that I had overheard her say that she was the victim of the same malady which had orphaned her, but now I felt that she was conscious that her strength was leaving her.

In her room she unlocked the little desk that filled one corner, and took out her bank book.

"What are you worth, Claude?" she asked, looking up at me as she opened it.

"That is a queer question. You are the Mida of the house, Babette," I answered.

I saw her fingers run down the column of figures, and then she looked up once more.

"Indeed, Claude, you don't cast up your accounts very often."

I did not tell her that, owing to her munificence, I had no reason to let money affairs trouble me.

UNDER THE WHITE TENTS

NOTES FROM LEE'S SHOWS.—The sun shone on our June 3, being the first appearance of his noble highness for thirty-nine days, and we have not taken down a dry top for fourteen days. Last week we made two parades only, but have not yet lost a show and have given most of them in pouring rain. The traveling is something awful. We have never before experienced such a week of weather. We lost two horses last week, which have been replaced. The big elephant is invaluable on these muddy roads; he is always willing to place his huge head against the tail boards and push the wagon out. The show is running splendidly. C. J. Davis is doing good work with the press. He has been out of the harness for some time, but he knows just how to meet the press and knows all about the newspaper business. Seaman and Burke put on a flying return act May 31 and are making a hit. They are doing a graceful and difficult act. Billy Clifton, clown, was recently killed by a horse but is doing nicely. Little Trevanion is making a hit in her serpentine dancing. Sylvester, acrobat, is astonishing the natives by his wonderful contortions. Everybody connected with the show is well and have proved themselves hustlers all through the bad weather. A kicker cannot be found; the boys signed the book on Sunday morning as if we had had sunshine instead of shadows, rain and mud.

NOTES FROM THE ROSE HUNTING SHOW.—The Hunting Show is now in the tenth week of its season, and, although there has been a fair amount of rain, the business has been uniformly good. Joe Farnham, gymnast, acrobat and general performer, has joined our forces and his act pleases very much. We came near having a bad week last week after which we set our traps to unload the engineer at the engine to go back to Hartford, Ct. The night was very dark and he thought he was on the main track, instead of which he came under a good head of steam bang into the engine, waking everybody up and causing a lively commotion among the company. One of our Japs (Fudick) had a bad attack of pneumonia, and Mr. Hunting had him placed under private treatment in the hospital at New York where the doctor is of rare, and according to late advice is doing nicely. He was a general favorite with all the show. We had a good many visitors last week, and Mr. Hunting and General Manager Robbins are kept busy doing the honors. We are managing a very considerable show, but it doesn't appear to injure our business in the least. Genial Bob smiles and says nothing. We had several new heads of stock added last week and they are all in fine condition.

Jersey City.—At the Grand Opera House the show is doing well. The W. H. Harris Nickel Plate Show at Easton, Pa., May 29, doing his specialties in the concert.

Doc. MILLER is able to be around again, after being laid up for five weeks, and is going to spend the summer at Ocean Rock, N. J.

COLUMBIAN.—The advance of Sells & Renfrow's Circus as special agent, at Ogden, Ill., June 1.

ROSTER OF THE SUNDAY SHOWS WITH ALBERT M. WALTERS' SHOW.—Albert M. Walters, proprietor; John G. Scheider, manager; H. F. Hopper, solicitor; Tillie Savage, singer; Mollie Roberts, mind reader; Millie Scheider, John Weldon, albino sword-walker; Albertus, strong man; Sig. Rosta, Mystery; George Sorensen, a cage of birds and monkeys. George Sorensen has charge of canvas, four assistants, a forty-round top with oil, middle piece, and sixteen new double decker paintings, and a band of seven pieces.

ISRE ALMER returned to New York from Cuba June 3 having taken with the Tour Lovelace Show May 24, after a seven months' successful engagement. She reports that Albert Crandall is making a hit with his trained mule and that Eddie Roberts has met with great success. All in good health and doing good work. The Lovelace Show is said to be fortunate in having Jose Pueras as an agent.

NEW JERSEY.

Newark.—At Miner's the houses that greeted Kate Claxton and Mme. Janaschek, in "The Two Orphans," last week were only partially filled. The theatre will be dark on Monday, June 10, for the benefit of the two nights and a matinee in "Robin Hood" and "The Maid of Plymouth," closing the season at this house.

Jersey City.—The season closed here, 2 and Jacobs' Big Co. received light patronage for the week.

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OHIO.

Cincinnati.—"Columbia," an American drama, is to be presented at the Walnut Street Theatre May 7, 8, 9, for the benefit of the Ohio Hospital for Women and Children. Every other theatre in the city is closed, and "Columbia" is likely to draw large audiences. There are to be ten acting scenes and numerous tableaux. Many of Cincinnati's four hundred will take part, as well as the cream of the amateur disciples of Thespis. Fannie Richardson-Lepton, Virgil A. Finkley, James Albert Green, the lecturer, and C. M. Flowers are among those who are cast for prominent roles. The presence of Capt. Joseph H. Fowler, Ohio's governor, and Gen. Andrew Hickok on the stage will undoubtedly arouse patriotic enthusiasm.

CARDINAL PARK.—This stage in South Covington will open July 2 with a revival of "Punch," under the direction of George E. Baker of Heuck's Opera House. There will be one hundred and fifty people in the cast, members of the chorine being selected from the Cincinnati Opera Club, the Orpheus and Apollo Clubs, of Cincinnati, and the Mozart Club, of Chicago. This change in the plans necessitates the booking of "Punch" on that day, July 2. "America" will follow "Punch" here, and will be July 3.

ZOOLOGICAL GARDENS.—The first of the Zoo series was given May 29 by the Holstein-Baltic Regatta. It was a fine success, and the audience was large. The second of the series was given June 1, and was the first of a series of novelties promised for the summer.

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VARIETY AND MINSTRELS

CHAS. BERKELL, of the Berkells, sketch team, has taken the management of the Riverview Theatre, Chattanooga, Tenn., which opened June 4 with a well selected company for the summer. The roster: Chas. Berkell, J. Will Brown, P. H. Townsend, Harry Middleton, W. Walsh, Chas. Middleton, Jessie D. Hayes, Rose Leon, Little Lena Kline, Hattie Gray, Nana Mills, Frank and Dean Sorell, advertising agents.

THOMAS HALEY, late of the Big 4, who has been ill for several months, has quite recovered. It was at one time rumored that he was dead. He is now at one of the theatres in the city.

MANAGER FRED D. STRAFFIN and wife (Rosalee Lucier) have gone to their minstrel cottage for the summer.

ROSTER OF THE FARMERS SHOW.—Irene Simon, Laurence Simon, Ed. Burke, Larry Simon, the Howard Brothers, shadowgraphists; Edgar Nelson, Prof. Braungard, musical director; P. H. Cronin, advance agent, and Ed. H. Barnstead Jr., business manager.

JOHN A. and LILLIE BLACK were presented with a large stand of flowers, June 2, at Waldman's Opera House, Newark, N. J.

TIDELWINGS was well received in his new specialty, "The Knights of Pythias," at the N. Y. City Theatre, New York, June 2.

HUGH McKEV'S "LADY JINGLES" act will be one of the attractions with H. H. H. Minstrels next season.

WOOD and KINGSLEY were favorably received at Phillips' Casino, Brooklyn, N. Y., last week.

BILLY McCLAIN'S new song, "The Roll Call," is a reported success. Mr. McClain has another new song, entitled "Perchance Eloped with a Coon."

BUFFALO, N. Y., has been hit by the "Theatrical Alterations" being made in the theatre and a gallery added. Reports have been circulated that the house had closed, but we are informed that business is not yet closed.

THE THOMSONS, Con and Manie, will shortly play an engagement at Phillips' Casino, Brooklyn.

BILLY JACKSON'S MINSTRELS have been playing at Worth's Museum, this city, the past two weeks, with success, and are now in their final week.

THE ROYAL BROTHERS, Fred and Billy, will play at the N. Y. City Theatre, New York, June 2.

BETH and Jones, Emma Jones, is a new act, and is a success. The act is a success.

EDIE EVANS, the club singer, is one of the attractions at the Union Square Theatre, this city, this week.

C. F. VAN, the variety agent of Boston, Mass., has accepted the management of the new Music Comique at Lawrence.

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LADIES' LIST.

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